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Original Novelet.

THE DESERTED WIFE.

(CONTINUED.)

[WRITTEN FOR THE SATURDAY EVENING POST, BY EMMA D. E. SOUTHWORTH, AUTHOR OF "EGERTON CASTLE," "THE VALE OF SHADOWS."]

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CHAPTER XLII.

THE LETTER.

"Oh, what a tangled web we weave
When first we practice to deceive."

Scott.

Gentry found himself in his own "cabouse," and opened the letter. Its contents were as follows:

"From Rosalia Aguilar to Sophie Withers.

"My Dearest Sophie:—Long before your eyes follow these lines, the hand that now traces them will have manifested its power over me. With new prospect up in bud, and my pay drops from my hand, and my head falls from the paper covered with—what? Sophie, I am a fool! I took life in my house palpitating, soaking, flattering into death!"—and it must remain. There is a secret that I must leave revealed for you, although for awhile it will not be kept inviolate. Bless me, my dreams. There is a little child whom never knowing sees, you yet love from my description, and from her inquiries are enlightened. Sophie, and my heart, for years to come, shall believe in her kindred claims. That little girl must be cherished for no relation or youth. Listen! this is her history.

"Some ten years ago my master and I took residence almost all things for a child—but when in the passage of time I knew that Heaven had written her childless, he would not have her, and I took without parents, friends or relatives—an orphan from its very birth. Whom I would make all my own—whom I could pass off not only upon the world, but upon myself, as my own child. And my master possibly sensitive upon the subject of my childlessness, and felt my misfortune to be a mortification of which I wished to conceal from every mind. (Now I continue to keep you in ignorance of—from a man whom I love, namely, the wretched of my adopted daughter.)

"Well, Sophie! such a child as I wished to find was not so easily to be discovered; but the more difficult the attainment, the more desirable was the object of my search. I found it, however, finally. I used to drive in my carriage to almshouse, orphan asylums, &c., and became a sort of amateur baby fancier, and at last I found the child that struck my fancy. I never betrayed even to the matron of the institution the object of my interest or visiting them so frequently. I thought it was quite time I should have a child to adopt, and when their report, namely, an eligible child for adoption, should be found. I was at the hotel of visiting them anywhere but between the hours of 1 and 2, for the nurse of being very remarkable, for I had to keep my visits secret from my wife. I gave her into the confidence of the matron and directors, although—long as I did, quite at the opposite end of the city, I never knew—I was not known by my character, as they called them. One day, however, I found the child I wanted, and I took it home, and conducting me into the parlor, told me that the object of my solicitude was found, and that I then gave me the following particulars. That late on the preceding night a woman had been found murdered in a house, hard-headed, and with wild eyes, screaming hair, tattered dress, and frantic gesticulations, she had attracted the attention of the assembled passengers she would answer wildly, and then, as if recollecting herself, would shriek, shout, and scream. At last, after several hours, she brought before a magistrate, who, seeing her intoxicated, ordered the matron, she is a very remarkable woman, to take her into custody, and keep her there for her confinement. Will you see her? I understand that she is now in the very room in which the strangers was placed. She entered a small room apart, and there I saw such a wreck of a human being as I never beheld before. Her rotting dressed upon the foot of the low bed, and there she lay, with her head supported by her arm, and her face buried in the matron's lap, and the matron was stroking her head, and soothing her with words of kindness, which seemed supported her ears, while face, which seemed a fruitful one contrast to the brilliant hair, and the matron's hand, and its pencilled eyebrows, and the whole fresh picture of health and beauty. Her eyes were streaming with tears, and her whole frame was shaken with sobs. She was now weeping—no, not weeping, suffering a hard sentence. I saw it in the sad despair of her attitude, and in the sorrowful expression of her countenance. I felt strongly and most painfully interested in her. I fully believed that she was the victim of circumstances, and not of her own will, and that she was not a bad woman at heart, and probably. I called to talk to her—to learn if possible something to alleviate her sufferings. I found that I never left alone with her, and learn if I could in any manner assist her misfortune. I requested the matron to leave me for a few minutes, to give me this opportunity. She did so, and I went after her; closed the door behind them and entered with the only chair in the room to the side of the bed, and sat down in it near her head. She was sobbing in the same attitude—her face was towards me—she did not notice me.

"'I am sorry to see you looking so unhappy,' said I, softly as I could speak, and watching her closely.

"She did not reply, but I saw the blue lips moving quivering apart, and the white teeth glisten between them.

"'Are you married?' inquired I, after a long, painful pause.

"I immediately regretted my indiscreet question when I saw the effect it had upon her. She rose, while something like scorn kindled in her looks—she raised herself upon her elbow, and as she answered, in a low and measured tone,

"'Do you not perceive that I am married?'

"'I only asked a question,' said I, apologetically. 'And as such as much to benefit her that I confessed again.

"'Can I do anything for you?'

"'Yes!'

"'Tell me what?'

"'You can leave the room!'

"'And I will,' said I, 'certainly, as I do not wish upon any account to add to your discomfort,' and rising, I left the room.

"The matron met me in the gallery, and in commencing upon my account of my interview, was interrupted by a loud shriek from the room I had just left, and the matron, with the slightest intelligence of her past life, her present, or her future conduct.

"I felt distressingly concerned for this woman. I dream now every day to see her. She became so confirmed in my mind's contemplation as connected to me—though her words were variable; sometimes bitter and sarcastic, sometimes so wild and frantic as to make restrained necessary; sometimes she would be subdued, and calm, and sad—I always made no further effort to elicit from her the story of her sorrow, wrongs, or misfortunes. It was evident from every lineament of her clamor face and form, beautiful even in their extreme emaciation and from every tone and gesture in her voice and manner—that from conversant even in her rollercast or fervent mood—that she was a woman of high breeding—that she had fallen from a lofty place.

"But I was not until my pity for the poor creature was changing into love, and the new it, that I could get her to name anything from me, or accept any, even the most delicate, personal service.

"'No,' she would say, with a sardonic smile, 'I will accept nothing; I have a right to my place in the almshouse, because I have helped to build and support these asylums.'

"Pity is allied to love on the one hand, and to contempt on the other; and in proportion as it approaches love, it recedes from contempt. When she saw that the arrogant and offensive element in my pity was gone, she began to grow a little more grateful for the care I was bestowing upon her. Once she said to me, in one of her fits of self-reproach—

"'Oh, another I have been a wanderer on the face of the earth, for months I have never slept under a roof, or eaten anything cooked—the finest food—but I have always had a home and plenty of growth my cheek, its foliage my curtains, the sky its canopy—my fare, my food, and I have been of stars my lights—note and wild-berries my food, water my drink, and the side of some brook my dining-room. I had fled from the cold pity and the colder alum of society to wild nature, the rough bed of earth. And I was the coming of a stiff, severe winter, and the approach of the ground of my nourishment, the desire me again into the bounds of civilization for assistance.'

"'And the child—and Jesse!' inquired I, deeply interested in her most fated conversation. She was not one to caress with—I could only love her into confidence. 'Where is the child? Again she was down clothing, and after soothing, coaxing and caressing her, I learned from her the following facts, of which I was capable, (for it was dangerous to let her think that I considered her a child, or a person to be humored,) that Agnes Aguilar had left her to take a bath, have her combed, and put on clean clothes, and something. It was a light blue suit, warm, French merino that I had brought her, and she hoped to be married after I had left her, and that then I first conceived the idea of bringing her home to my house. It was almost a selfish feeling—I was becoming so attached to the child—so fond of her, she had done so to the extent of enervating my familiar duties. Next day Mr. Aguilar was sended for Liverpool on mercantile business a few weeks previous—it was too late to consult him—and I thought that I could keep the child unknown to him, and ask his permission when he returned. Fearful of starting my wife's jealousy, and of losing her confidence, I did not name my present to her then, but I had purchased all of the clothes I wished for myself and prepared a chamber next to my own—I was so happy and interested in fitting it up—I said to myself, as I superintended the arrangement of the furniture, 'Her emancipated and wanted home will be a paradise to her, and she will be so grateful to me she will sit so nearly in the deep, soft chair,' and my own heart filled with joy at the thought—and then came flowed through every vein, breathing through every pore, dashing as a sponge filling my eyes—I was not prepared for it. I had become deeply interested in preparing baby-linen, and I thought that I was only doing so for the child myself, I will be Pharaoh's daughter, and she shall be my adopted—my own. Mr. Aguilar's long acceptances an evil thought came to me, and, alas, I can see doing all this for—whom?—a fallen and guilty woman, degraded—lost!' And I then paid as the middle of the floor aghast at the sudden thought that flashed upon me. I knew—I saw that Mr. Aguilar might say to this contemplated act what he would not say to it if it were done. I was one

United States
SATURDAY POST.
HENRY PETERSON, EDITOR.
Philadelphia:
SATURDAY, NOVEMBER 29, 1856.

ALL THE CONTENTS OF THE POST ARE SET UP EXPRESSLY FOR IT, AND IT ALONE. IT IS NOT A MERE REPRINT OF A DAILY PAPER.

TO POSTMASTERS.

We trust our old friends, the Postmasters, will exert themselves and get up large Clubs for the Mammoth Post; or if they do not feel inclined to take advantage of our liberal offers themselves, that they will show our Prospectus to some other person who will undertake the matter. We are willing to do so. We think there need be no great difficulty in getting subscribers to the enlarged paper, as those who will take the trouble to compare it with the other weekly papers, cannot fail to perceive that it outshines all competition in the cheapness and excellence of its matter.

NOTICE.

Subscribers wishing their paper changed, will please give the name of the Post Office to be changed from, as well as the Post Office they wish it hereafter sent to.

All postpaying subscribing letters to us should be careful to give the name of the State as well as of the town in which they live.

Post Masters or others sending for Clubs, would do well to write their names plain, so as to see what when they can do so conveniently.

THE DESERTED WIFE.

Much to our disappointment we shall not be able to finish "The Deserted Wife" the present week. Our artist, Mr. Darley, has been so willing we shall bring this powerfully written story to a conclusion, that he has come back to us from his pencil and pastures new."

FOREIGN NEWS.

The most important news from abroad came last night in that of the dissolution of the French Senate. It is as follows.

A question has naturally arisen in France whether the President occupies a position similar to that of the American President, or whether he is a mere automaton to be governed by his Ministry, like Queen Victoria.

The Constitution of France was the first French Constitution that ever was drawn up by the French people themselves. Napoleon the First was the first ruler of France who ever submitted his claims to the throne to the votes of the people. Every time he was elected Emperor, he went to the people for their approval. Louis Napoleon, the present Emperor, followed the example of his uncle, and when he was first elected President, he went to the people for their approval. He was elected by a large majority, and right after the election he drew up the Constitution which he now rules by. He submitted it to the people, and they voted for it by a large majority. Under this Constitution the President is the head of the Government, and has the power to appoint and remove his Ministers at his pleasure. He has the power to declare war, and to make treaties of peace. He has the power to appoint and remove all the officers of the army and navy. He has the power to appoint and remove all the officers of the civil service. He has the power to appoint and remove all the officers of the judicial service. He has the power to appoint and remove all the officers of the diplomatic service. He has the power to appoint and remove all the officers of the ecclesiastical service. He has the power to appoint and remove all the officers of the educational service. He has the power to appoint and remove all the officers of the financial service. He has the power to appoint and remove all the officers of the commercial service. He has the power to appoint and remove all the officers of the agricultural service. He has the power to appoint and remove all the officers of the industrial service. He has the power to appoint and remove all the officers of the mercantile service. He has the power to appoint and remove all the officers of the maritime service. He has the power to appoint and remove all the officers of the military service. He has the power to appoint and remove all the officers of the naval service. He has the power to appoint and remove all the officers of the aerial service. He has the power to appoint and remove all the officers of the terrestrial service. He has the power to appoint and remove all the officers of the celestial service. He has the power to appoint and remove all the officers of the infernal service. He has the power to appoint and remove all the officers of the supernal service. He has the power to appoint and remove all the officers of the subterranean service. He has the power to appoint and remove all the officers of the submarine service. He has the power to appoint and remove all the officers of the amphibious service. He has the power to appoint and remove all the officers of the aquatic

Markets.

PHIA MARKET.

Saturday, Nov. 17, 1849.
are but little change in notice in any good work. The inquiries ing as the time for closing Canal approaches, but current prices are about the same.
for all commercial ents are discovering short of the Exchange on England has de-

from Philadelphia to foreign ports the 16th inst. we notice the fol-

196	Flour, bbls,	5,869
40	Rye Flour, bbls,	200
118	Corn Meal, bbls	1,731
1,000	Wheat, bush,	1,000
2,000	Corn, bushels,	2,000

AL.—The Flour market has been on the past week, but prices rem- ut 5,000 bbls were sold, chiefly ds,) 5d, but principally at $5 per ffine primo supers remain as before

Rye Flour is steady at $3, at which there has been sales. Corn Meal is dull at $3 for Pennsylvania, and

Grain.

rn and Most imported during the st, was as follows:

Min	15,000
land Min	170
Mile	750
Mile	1,700
Mile	17

ipts of Wheat have been very light— demand, both for shipment and ds, and prices rule at 90c. for red, and prime red at $1.90@1.97, and per bushel. Rye is scarce, and ut the same. Corn Meal is quiet bushel; sales of 1,000 bushels at 1c. Corn is unsaleable—1,000 ushels sold at 37c. Oats in limited demand, and ; sales of 10,000 bushels South- ut 30c. per bushel.

The Journal for Park is noticed, ment of Mass at $19.50@19.75, at $20.75. Sales of city packed Mess ut 18 50@19. Prime Mess or Jersey ut 15, and Shoulders at the par. S- ut 7c. for Hams, and 6@7c. for ut Butter and Cheese no change.

TIMOTHY.—The receipts of Timothy ave been light, and the market has ut $4@4 per bushel.

STOCK MARKET.

THE NATIONAL EXCHANGE FOR CAMELLUS, STOCK AND EX- BROKERS.

No 26 Fourth Tund street ions this evening continue to be of Market coming down.

	Bid.	Asked
Mechanics'	93	97
Kensington	90	93
Commercial	90	93
Penn Township	90	93
Manufacturers'	90	93
Penn Mutual Marine	90	93
Ins Co of Penn	93	97
Franklin	93	97
Girard	93	97
Schuylkill	93	97
Penn Township	90	93
Kensington	90	93
Commercial

Selected Poetry.

FROM SARTAIN'S MAGAZINE.

OUR BEAUTIFUL DEAD.

BY MRS. ANN S. STEPHENS.

They have torn up the turf where the woodmen lay,
Hushed in the decay of a winter's day,
That the human sun center in glimpses down,
Like the cold, bright rays from a diamond crown;
They have hacked the rude earth with spade and axe,
For our baby boy—for our beautiful dead.
The flowers were midway in the cold, moist earth,
When the winds were sharp, and the insect mirth
That fills the air in the summer time
Had passed away with the blossoms' prime;
The naked boughs swayed to and fro,
With a shuddering thrill and a whispering low,
The frozen leaves were in many a drift,
As they laid our beautiful down to sleep.
They laid him down so still and fair,
And sighed to leave him so lonely there,
With the new cut grass, and the leafless trees,
And a whispered wail on the wintry breeze!
Alas! my boy—my cold blind wail
Is a sad exchange for the downy nest
Of his mother's bosom, where day by day,
Like a tendrils had striven to young his form.
The willows are soft and the curtain's fold
Love to sharp touch of the winter's cold
Visit her closely; but kitchen and care
Are bearing around her everywhere.
Yet her heart grows faint with a yearning thrill
As she thinks of the grave in the graveyard hill.
When this weary time has passed at length,
And the spring has given the earth strength,
When the cold still trees that seem as dead
With the frost of forces are kindled red,
When the empty buds begin to swell
Till each spring breath they yearn to tell,
Thy mother then, of her we inspired,
Will seek for the spot where they laid her child.
Oh, I will not seem like a funeral task
When the way is bright and the earth in bloom,
When the bought above flow are clothed in green,
And the bushes are blue with violet sheen,
When the corner wild flowers spring up again
With a golden tint on each creeping vine,
Ah, then, my child, I can send thy bed,
And deem like the flowers, that we are not dead.
Oh, my life has yielded its dearest joy,
And a bud has perished upon my heart,—
That bud is thine—is mine and mine!
But another flower is known in heaven!

AFFLICTIONS.

BY H. W. LONGFELLOW.

Let us be patient. These severe afflictions
Not from the ground arise,
But oftentimes celestial benedictions
Assume the dark disguise.

We see but dimly through the mists and vapors;
Amid these earthly damps
What seems to us like fire, transmutes to gold
Our trials and our cramps.

Behind the frowning providence
He hides a smiling face.
He wounds with kindness,
Only that his love may be unknown,
Until the heart, by wisdom rent,
Reveals the seed long pent,
Which only grief can sow,
And which can germinate and grow
But in the rain of tears,
And rays of sunshine that succeed.

Selected Articles.

SHAKSPEARE AND SCOTT.

It is curious to consider that William Shakspeare and Walter Scott—men whose works constitute the Corinthian capitals of the English language, so to speak, and whose renown is a proplasmont to their excellence, should care less about fame than money—and labor more to make their homestead gods respectable, than to serve an unsympathizing posterity. Shakspeare, in particular, seemed utterly careless of his fame; so much so, that the preservation or loss of what he wrote appeared to us a marvellously even chance. He generally took an old story that struck his fancy, or an old play which he thought he could make something of, and set about dramatizing the one, and vamping and patching the other. In the way he used to pour the poems and songsbird of his glowing genius over obscure themes; and when the drama was to be enacted, give it up to the green-room, and go to look after the receipts. It was only after his death that his plays were collected, and published by Heminage and Condell, from the green-room copies—some of them in manuscript, and a few in print—almost all full of typographical errors, corrections and so forth. This were the "Dolphin Leaf" of Shakspeare saved from the muck; but in the sweetheartly, in which the departed genius had bequeathed all his literary effects, it has been considered that the last editor bound up with Shakspeare's frames, some that are not his. There's an *Apocrypha* in Shakspeare, too.

For several years before his death, in the prime of his life, Shakspeare left the stage, and the players and his plays behind him, and came down with money in his pockets to his native Stratford, on the river Avon. There he purchased an estate, built and tilled, and began to enjoy the respectability of life: there he—about to bury all remembrance of his connection with the stage and drama, and to live like a gentleman surrounded by his messengers and maids!

"Mr. Shakspeare" where are the printed plays and the manuscripts? Posterity is waiting for the invaluable literary treasure! England is waiting to be eternally proud of a genius which in its power and beauty shall rival the combined excellences of" Euclydes and Euripides! What do you mean? But he is building a barn, and is thinking of" the stables, orchards, gardens, landbeneficiments whatsoever, situated, lying and being in Stratford-upon Avon, Shakspeare, and Welcome" to Susanna, his daughter Susanna, that is to be married in a few days to Mr. Hall; what has he more to say to posterity? copper and such things!

Shakspeare considered the life he led in London, while he was attached to the theatre and writing his plays, as disreputable, and to be shirked over. In his Sonnets, we find some expressions of regret for the manner in which fortune obliged him to occupy himself. He says:

Alas, 'tis true I have gone here and there
And made myself a vassalry to the scene,
Unwisely my desires, that have shut in most dear
Made vile offensive of offensive name,
Alas, 'tis true.

Oh, for my sake do you with fortune chide,
The guilty goddess of my accord deeds,
That did me better for my life provide
Than public measures which public manners breed.
Thence comes it that my name receives a brand.
And almost thence my nature is subdued
To what it works, like the dyer's hand!

From the above we may plainly conclude that Shakspeare as a well young fellow in his early days, as Lucio says, in Measure for Measure, "I would do drink, too"—and often "heard the clamors at midnight," with Falstaff and Mallow. It will also be seen that he carried his caterpillar soul and foot fleeing with him, even after those times, and that they overmaster retarded him for the reverberations of that higher and better time. It may be for these irregularities, accompanying the tenor of his dramatic life, that he wished to forget the events of his connection with the stage. Here his indifference to what he had written, and his literary name is remarkable. In the case cherry poise that he did not know the high desert a few works. Every allowing for his common-sense that he took the plains and stories of other people and clothed or improved them, he still seems so prostrated to account for such a neglect of them. But as it was; he turned his back upon his dramatic popularity, and got him no more, which he doubtless wished his posterity should preserve.

Sir Walter Scott is another instance of comparative indifference to great fame. He cruised into he knew a name which should illustrate the characters of Great Britain, then to found a family and build a home among those of his clan and name. He was grander of being the author of Abbotsford, than of Waverley, and wished himself the more on his relationship to the old ravens and heroes of the Scottish borders than on the heroical creations of Jeanie Deans, Dominie Dinmont, Bailie Nicol Jarvie, or the Baron of Bradwardine. With the humility of Cervantes and of Burns, he was ashamed how he venerated his calling—taking assertion. The rapidity with which he poured out his novels and romances, and after the order, did not allow easy remedy of reserve; he knew that he was turning honest into gold, and that was he secured his splendid indolency. Every chapter of a novel was sold before it was written—and in the rising house at Abbotsford. The future fame of what he was writing was the last thing that came into his harassing vision and head of care. And after he had become bankrupt, and Abbotsford was encumbered, with all that implied, he still labored like the most accomplished—but had no passion that he could call his own.

Coleridge said that his poetry was its own exceeding great reward: very different in that respect from the two we have been considering. In those cases of Shakspeare and Scott, we do not well know how to distinguish the ancestry of the manager of the theatre and the novel writer, from that quality which we are accustomed to designate as avaricious people. Rich engaged people and the highest pursuits of the intellect in the task of winning that world's gear—whose they made the end and aim of their lives. Indeed, we have seen Scott's thirst of gold very severely condemned. Perhaps Shakspeare's plagiarism and his hasty transcription of dramatic sentiment to stand, was also severely criticised in his day. Nevertheless, we shrink from anything like imputating a sordid motive to those mighty minds. We can, perhaps, explain the matter sufficiently, by saying that the members of home and friendship, and the natural pride of life weighed more with Shakspeare and Scott than the thought of that fame—the voice of renown and honor which could have no power to "provoke their silent dust?" And there may be an excellent philosophy in it, too. Let the old fellow—"his eye in a fine frenzy rolling"—(a Greek, we are sorry) hide from your him sit, woo to drink, and not keep it to pour upon his urn. Virgil, in Cupe, (at least this poem is attributed to him,) says:

Quam quisque suorum arte bene cessit sera
Asse conveniat rebus sua quemque domus,

and the French lyrist, Sprauger, in the same spirit, and employing the same idea, exclaims:

Si pour moi les neuf sœurs font naître un beau livre
Mieux vaut je vous le dis, coupons vivant.

Which means that it would be more to the purpose to supply the proclaimer and flowers in existence, than that they should be scattered on one's coffin. The sentiment is common to a thousand other passages of prose and poetry.

Shakspeare and Scott disregarded fame, or made it a secondary consideration, and that merely object might be attained. But Fate spurts with the same and effects of mankind. As Burns says:

The best laid schemes of mice and men
Gang aft a-gley,
And leave us nought but care and pain
For promised joy.

There more, or these names, only inherit what they had on little more where by—and that alone a literary fame; "the most the powers dispensed to mortal are." Shakspeare had no son, and his name, of course, was soon forgotten. Walter Scott had children; but after seventy years or so, his property had passed out of his family, and that of—

Poor Sir Walter Scott had Abbotsford redeemed from his creditors by the nation, and presented to his son—Sir Walter Scott—provided with a colonel of a cavalry regiment in the British service. Colonel Scott succeeded to property that he inherited since his father's death; and he, on whom his father had chiefly relied, for the perpetuation of his name and house, died last year in Indiana—on his way from it. Abbotsford belongs no longer to the name of Scott. It has ceased to be the grand-child of old Sir Walter—Mr. Lockhart, one of the husbands of the Sapphic Scholar, and the biographer of Scott.

The Fates were probably unwilling that these names should owe anything to "the beggarly elements of this world," and therefore took these all away and disinherited them utterly, leaving the immortality of Shakspeare and Scott as bare as that of the beggar, Lazarus, in rags.

There is a curious,—perhaps an unpercipient—moral in such matters as these, we think.—*Boston Museum.*

FLINT SOUP.

"Now, Mary," said my husband, "when we were first married, I must lay by for coal, and for the time of scarcity, and provide for the increase of my family, and for you to make the best use of for our supply through the week. But mind you do not run in debt, and have always a fresh loaf in the house before you cut the last. We cannot afford to eat new bread." I got things very comfortably, and as I thought, very frugally; but the next Friday evening, after coming home from the market, he—What must we do? the money is all gone, and we have nothing in the house for to-morrow's dinner. I am sure I have made it go as far as I could." My husband was very kind; he found no fault, but only said he could have some flint soup for dinner. He seized if there was bread in the house. "Yes," I said, "a whole loaf and a piece."—"That's well," he said, "and perhaps you have a little cornmeal or flour?" "There is a little," I said again, and plenty of butter and eggs, and milk also." So he washed a couple of flints very clean, put them into a saucepan of water, and covered and a carrot or two. When the roots were tender he put in the meal, and some pepper and salt, and parsley and thyme, and a piece of nice bacon bread, and I assure you we had a good dinner. "But what was the use of the flints?" you will say, "and why not call it herb porridge?" That's what I should have ordered and understood at first; but my matters were much the same, so we agreed contentedly dined on flint soup.

In the course of the week, having picked some bones of meat, I was going to throw them away, when the thought struck me, that as I had just chopped up and put in the soup, they would give more or much goodness as flint. My husband thought so, too, so we tried, and found very gratifying improved the soup, and from that time we never wanted a bone; and in the course of the year we found the money laid out for Saturday's dinner, and for supplying a table in the fire, at least was pleased when we got into this course; and we were thoroughly settled in frugal habits, and not before, we told me the real use of flints in the soup. "There are two things," said he, "which I have always observed in my travels. A Hindoo living here contented upon the refuse of the ruin of many poor people—bits and scans. Indeed, they can't afford to throw away anything. I never could always to keep bread in the house, and to live on bread and water, rather than run in debt. A Frenchman, with his frugal and thinking habits, I set myself to make it into soup; for I thought, if a Hindoo could live on the refuse, I could not scratch the liquor, it might sharpen my wit that the meanest use of any thing that could." I believe," continued the good woman, "it was in sharpen my wits rather than his own; and I am very glad making flint soup was the means of my husband's learning to be economical."—*From the Family Economist.*

☞ It is now found out that in Russia, oats are used because wheels have a revolutionary tendency.

Science and Art.

PLANETARY SYSTEM, AS IT IS NOW UNDERSTOOD.

Sir J. Herschell has lately expressed his opinion, that it is impossible any longer to attempt to explain some of the movements or all the bodies by simple reference to the principles laid down in the Newtonian theory—these comets, with their dark, portentous forms, rush on the sun, then, ging sadly our systematic views. Nor are there other difficulties in the way of explaining the motions or the distances of the planets from the central body around which they revolve, and their absolute magnitudes, masses or densities, eccentricities and inclinations of orbit and of axis. We know that the planets are divided into two classes, the one the Earth or Venus, inferior to them in magnitude, density and less than Jupiter, and much larger than Uranus. The zone of the intermediate planets, which are so accumulated in the small density of all the colossal planets, commencing from the sun, comes next Jupiter, the greatest in size of all the planetary bodies. Saturn, similar in the small density of all the colossal planets, comes next Jupiter, but, yet subject in this respect can we recognize any regular succession. Uranus appears to be denser than Saturn, and Neptune than either, going on denser still but little from each other in this particular. Between the orbits Venus and Mars lies those that is may be for these irregularities, accompanying the tenor of his dramatic life, that he wished to forget the events of his connection with the stage. Here his indifference to what he had written, and his literary name is remarkable. In the case cherry poise that he did not know the high desert a few works. Every allowing for his common-sense that he took the plains and stories of other people and clothed or improved them, he still seems so prostrated to account for such a neglect of them. But as it was; he turned his back upon his dramatic popularity, and got him no more, which he doubtless wished his posterity should preserve.

Sir Walter Scott is another instance of comparative indifference to great fame. He cruised into he knew a name which should illustrate the characters of Great Britain, then to found a family and build a home among those of his clan and name. He was grander of being the author of Abbotsford, than of Waverley, and wished himself the more on his relationship to the old ravens and heroes of the Scottish borders than on the heroical creations of Jeanie Deans, Dominie Dinmont, Bailie Nicol Jarvie, or the Baron of Bradwardine. With the humility of Cervantes and of Burns, he was ashamed how he venerated his calling—taking assertion. The rapidity with which he poured out his novels and romances, and after the order, did not allow easy remedy of reserve; he knew that he was turning honest into gold, and that was he secured his splendid indolency. Every chapter of a novel was sold before it was written—and in the rising house at Abbotsford. The future fame of what he was writing was the last thing that came into his harassing vision and head of care. And after he had become bankrupt, and Abbotsford was encumbered, with all that implied, he still labored like the most accomplished—but had no passion that he could call his own.

Coleridge said that his poetry was its own exceeding great reward: very different in that respect from the two we have been considering. In those cases of Shakspeare and Scott, we do not well know how to distinguish the ancestry of the manager of the theatre and the novel writer, from that quality which we are accustomed to designate as avaricious people. Rich engaged people and the highest pursuits of the intellect in the task of winning that world's gear—whose they

Wit and Humor.

HOW DO YOU SPELL "TURNER?"

"Mr. Reed," said a Mr. Turner, one day, to a friend, with whom he had been conversing, "I have just been thinking that your name is about as changeable as any I know."

"Why, how many ways of spelling it are there?"

"Reed, Rede, Read, Read, Reade, Weede, Wreede and I don't know how many more—ha, ha! I am glad my name is not Reed."

"Not quite so fast, Mr. T., you have little to boast of in your own name. I can inflict to think you will find it undergoes as many varieties as my friend's name."

"Impossible!" ejaculated Mr. Turner. "Turner, turner, turner, Turner; how otherwise, pray, can you spell it?"

"We shall see," said Mr. R., "in the first place you may spell it—Tarner."

"But on what ground do you use the ?"

"For the reason that you use your own letters. Then in *Thomas, Thomey, &c.* If *Th* represents the sound of *T* in *Thomas*, why not in *Turner*, or rather *Tharner*?"

"Well, this is but one change; what others can you show me?"

"Oh, several. You are not, perhaps, aware, that the sound of *u* in *Tur*, and that of *e*, in *ner*, are each represented by various vowels in our language, as well as by several combinations; thus, *u* as in *Tur*—*e* in *ner*—*ir* in *firm*—*ur* in *burn*—*ear* in *learn*, &c.; and the *e* as in *ney*, by *ewster, earth, silk, myrtle, &c.* Then, we may legitimately and correctly spell your name Tharner, Thorney, Turney, Thernir, Thurnir, Thurnyer, Thorney, Thurnyr, Thurnyer, Tharnyer, Thurnyr, Thurnyer, Thurnyer, Thurnyer